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Dr. M.S.R Anjaneyulu, Sri M. Ramulu, Dr. Sobhanan and Sri Inna Reddy have contributed on various aspects of the history of Modern Andhra.

The Telugu article of Prof. M. Atchi Reddy on the Irrigation facilities in Rayalaseema in 19th century deals in detail not only with the conditions about and importance of tanks but also gives the statistical accounts depicting the famine picture of the area. The Devadasi system in the guise of Religion and Tradition has been well analysed by Sri Akkidas John. The Urdu articles throw a flood of light on the material available in Andhra Pradesh State Archives and Research Institute. Thus the present volume covers the full range of all sections of history. viz., Ancient, Medieval and Modern. It is hoped that the readers of the ITIHAS would gain useful information from this issue. It is also a welcome addition to the fields of sculpture, epigraphy, economic and social history of India. I am sure all these pieces will not only illuminate and shed new light on the past, but also give us valuable insights into the future.

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SCULPTURAL ART OF INDIA - A REVIEW WITH SOME LATEST EVIDENCES

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Indian sculpture constitutes the most magnificent chapter in the whole range of World history of art and religions. Nowhere in the World and in no other field has human genius expressed itself so powerfully in such unbroken continuity as in Indian Sculptures. The grand display of sculpture in temples and monasteries being the favourite resorts of pilgrims of various faiths, be they Brahmanical, Buddhist or Jaina, as a legible pictorial of not only the legends of popular cults but also the integument symbolism reflecting the profound tenets Indian metaphysics. In the early decades of 19th and 20th century some of the European savants sincerely attempted to discover, devoted themselves for a detailed study and critically appreciated Indian Art. The Indian mind never conceived life in compartments or component unit. It was based on an all prevasive *Dharma* with the four fundamental values *Purusharthas* aimed at absolute integration of personality. Early Indian Art, thus, documents a majestic civilisation, covering over five thousand years, and introduced one into the limitless domain of religious faiths and past patterns of life.

The beginnings of Indian art can be traced to the Pre-historical periods. In the Neolithic/Chalcolithic age when stone as well as copper were used we recognise the art impulses comparatively better outlined than the earlier techniques and sketchy modelling of the kulli and zhob figures suggesting a change from the hills to the plains, from an isolated peasant community to the large and well organised urban community covering a vast region from Makran to kathiawar. The plastic art of Harappans concerned itself with form in relief as well as in round and the materials used were largely terracotta, steatite and to a limited extent stone and metal. A large number of specimens of human and animal figurines, the latter including monkey, ram, goat, rhinoceros, elephant, buffaloe etc, particularly the humped or Brahmani Bull are excellent examples of realistic modeling. The Cult figures included many such as *Lingas* of stone and clay, stylized mother Goddenesses, tirbal women etc. The Harappan seals bear engraved figures of animals shown in profile and an inscription in an undeciphered script perhaps labelled the sculpture. The motifs and designs found on the seals have an interesting significance for the history of Indian sculpture. The linear stylisation of the tree, rendering of the leaves have been perpetuated in the subsequent art. The multiplication of limbs, a special feature of Indian Gods, is seen in Harappan sites, specially in such representations as the three (four) faced God seated in the posture of a Yogi. Marshall recognised in this represesentation the God Siva- Pasupati or Lord of the Beasts. This is the earliest among the Indian relief sculptures. Similarly the horned Goddess, shown

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between the two trees, other Godesses served the needs of the early Indian cults. The Harappan forms continued as living entities and inspired the society almost up to the end of the creative age of Indian art. In recent years, certain fresh archaeological evidences began to alter the older concepts on the origin and development of Indian sculpture.

(1) Daimabad Bronzes and Dholavira Palaces:

A set of solid cast bronzes discovered from Daimabad reveal existence of animal drawn carts on solid wheels. The animals (elephant, buffaloe, bull and rhinoceros) were mounted on wheeled platforms meant for ritualistic processions. Among these, the chariot yoked to a pair of prominently humped-long horned bulls and driven by man, fronted by a Dog kept on the tight rein. The stately robust male figure in a commanding pose (16cm.high) is indeed unique among the figures of bronze known to prothohistoric India. Its nudity was covered by the hoods of the cobra. Perhaps these chariots were in use for quick transport both in peace and war. Such Bull of Colt-drawn reklas are in common use today in South India and Tamilnadu. K.R. Srinivasan regards the charioteer as Rudra or Pasupati. Related to this group of bronzes is another unique example reported to be from Kausambi. This bronze (13cm. height) portrays a woman supported between two Bulls on whose humps her hands rest. They are fixed. The Bull's bodies are rather lean, with prominent joints, and possesed long muzzles, incised eyes and nostrils. The female has a lean body, prominent breast bands, deep eye-sockets and the loosened long hair falls on shoulders. She wears a crest like ornament on top. The Daimabad and the above Kausambi sculptures fill the gap between the Indus and sculptural art of the Pre-Mauryan period.

A new dimension to the magnificient Harappan architecture in stone comes for the first time, from Dholavira, District Kutch, Gujarat, wherein exquisitely carved and polished pillars of hard stone were found in the forecourts and elaborate gateway entrances of the fortified city and the palatial halls within. It is also for the first time, that massive brick defences were beneficially veneered with cut- stones. Stone pillars of huge size with polished *Kumbha* or drum bases, cylindrical tapering shafts and capital elements were known in Harappan Dholavira.

(2) Post Harappan Chalcolithic and early Megalithic Cultures.
(Circa 1500 B.C. - 600 B.C.)

The chalcolithic village cultures of Maharashtra, have given us some rare but specific artefacts. An unbaked figure 5.7 cm. high, anthropomorph type, was found in a clay box with tight lid (12x5cm). Another robust figure without a head (*Kabandha*), was found outside and nearby a bull is placed. Provision exists to mount the figure on the bull. This is the earliest figure standing on the Bull.

In Jorwe level (9 00 B.C.) a new class of male figures of unbaked clay with short hands and legs, flat chest, cone like head were found. Supersize anthropomorph figures of granite from Mottur (North Arcot) Megalith, resembling in form the copper anthropomorphs came to light. The figure measures 3.25m. high and almost of the same width. It formed part of the lithic appendage, planted firmly to a depth of 70cm. inside the burial a pit. It faces south. It is locally called *'Valiyar daivamu* and still worshipped. Another example was recently reported by R. Nagaswamy in the midst of Megalithic dolmens in the village Udaiyanattam of South Arcot district. Locally called as *'Visirik-kal'* (fan stone), this is carved out of a huge granitoid rock 3.5m. high and 2.7m. wide and about 15cm. thick more or less, of the same dimensions as that of Mottur example. Such anthropomorph stones in association with the megalithic tombs were earlier located at Mallur, Kadapru on the banks of Godavari (1968), Kaperlaguru (1977) and also at Aihole. R.Nagaswamy aligns all these figures to Mother Goddess cults. Be that as it may, they confirm the existence of ritual-oriented figure sculpture in stone, clay and metal with certain attributes and vested powers.

Metal objects like Mother Goddess, Horned masks, Trisula (three-pronged), with a goat tied at one end, single-pronged spike (*sulam*) and Javeline (*ayah-sulikah*), the wild fowl in bronze, iron Hammer-base etc. were found interned in the Megalithic burials. The fact remains that the very same type of objects are intimately connected with the worship of brahmanical Gods of the historical period. Such as Siva, *Kartikeya* and later *Amba.* The diadems of Adichanallur burials are like the mouth pieces used by the devotees of Murugan. Coiled bracelets, snake hoods, bronze and pottery lids of vessels decorated with animal figures and birds from Adichanallur are like the ones from Khapa ad Mahurzhari megalithics in Maharashtra. The Malabar terracotta sarcophagus with female utere (Govt. Museum , Madras No.21), emphasizes the Mother earth.

(3) Pre Mauryan and Mauryan Sculpture

Sixth Century B.C., witnessed a great ferment in the intellectual and political life in India. This is partly the result of the impact of the Vedic culture upon the indigenous non-Aryan culture. The period marked the emergence of bigger states (*16 Mahajanapadas*). It was the age of Budha and Mahavira and Panini. The coming of the Mauryas marks a definite land mark. They fulfilled the aspirations and achieved the ideals of their predecessors. A greater part of India was unified under one crown. Sculptures that can be definitely ascribed to pre-Mauryan epoch are negligible. Literary references seem to indicate the existence of plastic practices in impremanent materials like clay, wood, ivory etc., mostly to meet the religious belief of the people. The terracotta objects found at numerous ancient sites help us to determine the history of Indian sculpture from the Harappan to the advent of the Mauryas. The essential characteristics of the Mauryan school of art was the partial displacement of terracotta and wood as sculptural medium by stone. This use of stone is sometimes ascribed by Art

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Historians to foreign inspiration and the works are even said to have been carried out under the tutelage of foreign masters. But this view needs revision in the light of Dholavira evidence of Harappan context. Art objects of Mauryan epoch are the highly polished lats bearing the inscriptions of Asoka, with sculptured capitals. The animal figures in round, their modelling approaching to a certain extent a vivid realism and fine finish led some scholars to believe that they were the handi-work of Hellenistic or Persian Hellenistic masters, but the animals show the same indigenous quality of naturalism and volume and the anatomical details recognised in the animal figures of Indus seals, the Lion capitalof Sarnath, the Bull and Lion Capitals of Rampurva, the forepart of the elephant on Dhauli rock, the Didarganj Yakshi, Lohanipur, Jaina images, the Parkham yaksha are some of the outstanding examples of Indian Art. The abacus of Sarnath, quadripartite shows a new feature, four animals, a striding elephant, a galloping horse, a walking bull and prancing lion - seperated from one another by figures of wheels in distinct bold relief. The naturalism of these abacus figures is in contrast to the conventonalised representation of the capital figures. Ancient sites like Mathura, Pataliputra were centres of this art fostered mainly by the Court and extended right upto Amaravati and Bhattiprolu in coastal Andhra, wherein the polished granite uprights, relic containers, Asokan pillar etc. We found in clear Mauryan contexts. The efforts of Asoka who patronised Buddhism, spread this polished fine sculpture technique far and wide. The zeal for this new religion found expression in a remarkable artistic achievement throughout the country. Mathura inscriptions reveal that in Maurya - Sunga period sculptural art was practiced in *Guru-Sishya Parampara*. We get the names of master-carvers like Gomatika and Naka as disciples of Kunika. This phase of art history in Indian witnessed a blending of solid volume and the gliding linear movements which is an essential element of Indian Art. The new movement was quite wide-spread with centres all over the country both in the north and to a limited extent in the south. Barhut, Sanchi, Bodhgaya and Mathura in Madhyadesa and Amaravati, Bhattiprolu, Jaggayyapeta and Guntupalli in the south, yielded relief panels and architectural sculpture portraying the symbols and scenes from the life of Buddha or of his previous briths. The form was conceived not in terms of depth but in terms of surface composition and arranged according to the demands of the story, so much so the flat reliefs look like trays packed with all kinds of forms. The relief sculpture on the ground balustrade of *Stupa* No. I at Sanchi is the earliest in the series. The technique adopted is simple. They are all low relief mainly sketched without any attempt to differentiate the planes. The angular treatment of the human figure, packed in vegetation brings out its primitive character. Ananda Coomaraswamy described these reliefs as those belonging to 'Plant Style'. The *Kalpadruma* capital of Besnagar belongs to this idiom. Barhut reliefs furnish an advance in the plastic diction depicting with greater care the attitude of the figures in a deliberate attempt toward rounded and mellifluous contours. The large sized Yaksha and Yakshini figures on the *torana* pillars, figures of *Sirimadevata,* Kubera, look sharply detached from the background confronting the spectator with a rigid frontality. The treatment of the feet and

hands in the attitude of adoration are anatomically inaccurate. However, the flowing linear rythm appears to be the key-note of Bharhut style.

(4) Some Rare Sculpture Depicitions of Cult Orientation

I would like to place here some little known representations of certain divine *Ganas* and *Guhyas* found in the early sculpture of Mauryan and Post Mauryan date. Dr. Ananda Coomaraswamy in his masterly study of *Yakshas* has somehow left out the humble, low lying *ganas* and *guhyas* functioning as caryatids of the master *yakshas*. These crawling creatures under the weight of the full bodie standing yakshas above afford a good glimpse of the origin and sectarian growth of the vedic and brahmanical faiths right from Mauyran times. Two such dwarf *ganas* on Bharhut rails came to my notice on the railing in Indian Museum, Calcutta. The first example is a male Gana only the bust part, within the lotus pericarp, indicating its emergence from the blossoming lotus. This grotesque *gana* possessed long asinine ears, lower part distended due to heavy spiral lobes similar to Gudimallam and Dhulikatta *ganas*. The most distinct feature is the forehead mark, an *urdhva pundraka* incised in double vertical line in between the eye-knot and touching the *bindu*.

Another example of *Guhya,* like the Gudimallam one, is best illustrated over a vertical shaft of the Bharhut rail (no. 106). Here the crouching stumpy semi-human dwarf is bent on knees, both his hands touching the ground, and shrunken due to the super-load of the standing "*Kupira* Yaksha" over the shoulders. A closed view of this *Bharavahaka* revealed certain characteristics. He has elephant like ears, oblique long eyes, a broad chin, a stumpy long nose and bi-partitioned combed hair. The forehead, *Phalabhaga,* has incised *triangulaka* horizontal marks topped by a *Chandrakala,* i.e., crescet with a *bindu* in its curve corresponding to the central line of the bipartitioned hairdo. The fan-shaped ears in this example as that of the Ganesa form the Amarvati coping, the elephant toes of the Dhulikatta *Gana* display commonness in their origin, perhaps from the Airvata, the *Vahana* of the regent of the East, the vedic Indra. The *eka-pundra* on the forehead of the Bharhut *Gana* within the lotus medallion as well as over the Gudimallam *Guhya,* along with the merman leg feature emphasizes their association and origin from *Patala*. The *tri-angulaka* mark on the forehead of the Bharhut caryatid along with the *Chandrakala* aligns him to the Saiva cult. It appears then that Buddhists right from very early times, in their bid to make Buddha the greatest among the Gods, subordinated the Vedic and *brahmanical* concepts, conceived Buddhist divinities as superior to the Vedic and *brahmanical* Gods and demi-Gods. Incidentally it becomes clear that *brahmanical* icons were much earlier systematised and distinctive sectarian characteristics and marks were in vogue.

All the gateways of Sanchi do not seem to have been created at the same time. The southern gateway erected by Ananda, the *avesani* of Satakarni of

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the Satavahana family was perhaps the first to be erected. The other followed in succession and betray the various stages of experiments towards a more balanced design of the gateway form. Though the general features show the Barhut genre, they mark a distinct advance. These portray the contemporary life of India in all its various aspects. The expressions are intensely dramatic and sincere. The makers of these Sanchi reliefs are essentially the men of the world. Taking advantage of the stories of Buddha the artist depicted in simple but most expressive way the manifold manifestations of worldly life. The forms burst forth from the stone and spread over the entire surface while the rich interplay of light and shade add new life to the sculpture.

The reliefs of Amaravati dated to early centuries B.C. are also in the narrative style crowded in composition, but the figures move more freely, with greater ease. The organised modelling with softer contours and subtler gradation of limbs of the body gets a rythm, perceptible both along the surface and in depth. For the first time the composition begins to pulsate with. Vitality and body vibrates with soft warm flesh, the effect unequalled in early Indian art.

The decorated caves of Khandagiri and Udayagiri in Orissa containing the panels of sculptured freizes dated in the reign of Kharavela of Kalinga throw some light on the development of art in that part of the country.

Mathura the meeting place of religious and cultures in North India was an important centre for prolific artistic movements even form the pre- Christian era. The inscribed lion capital the sculptured panels from Jaina *stupa* at Kankalitila, yakshi, pillar figures or *"sthambha-puttalikas"* characteristic of Central Indian school are some of the best examples of relief sculptures of the age. Heaviness of dress and ornaments the protruding eyes, betray their connections with Madhyadesa while the workmanship of the architraves of the *torana* point out a definite advance in techniques and style.

Western India

In the region south of the Vindhyas almost coeval with the north Indian schools was the artistic activity in western India. The rock cut *Viharas* and *Chaityas* with sculptures the earliest of which are at Bhaja (2nd century B.C.) betray the Barhut influences in their naturalism and treatment of costume but differ in expression and character. The Indra and Surya panels, masterpieces of the early Western schools are grand compositions.

Simultaneously with this movement in Western India in the Krishna- Godavari delta and further south there seems to have been an awakening of artistic impulses. The sculptured panels from Jaggayapeta, with low and flattened relief almost looking like linear sketches display precision and sensitiveness of modelling.

1. BHARHUT : Upright of the railing circa 3rd-2nd Century B.C.
Mayas dream: Future Buddha in the form of white Elephant descending from Heaven

2. NAGARJUNAKONDA :
The Bodhisattva descending from Heaven in the form of White Elephant (3rd Century A.D.)

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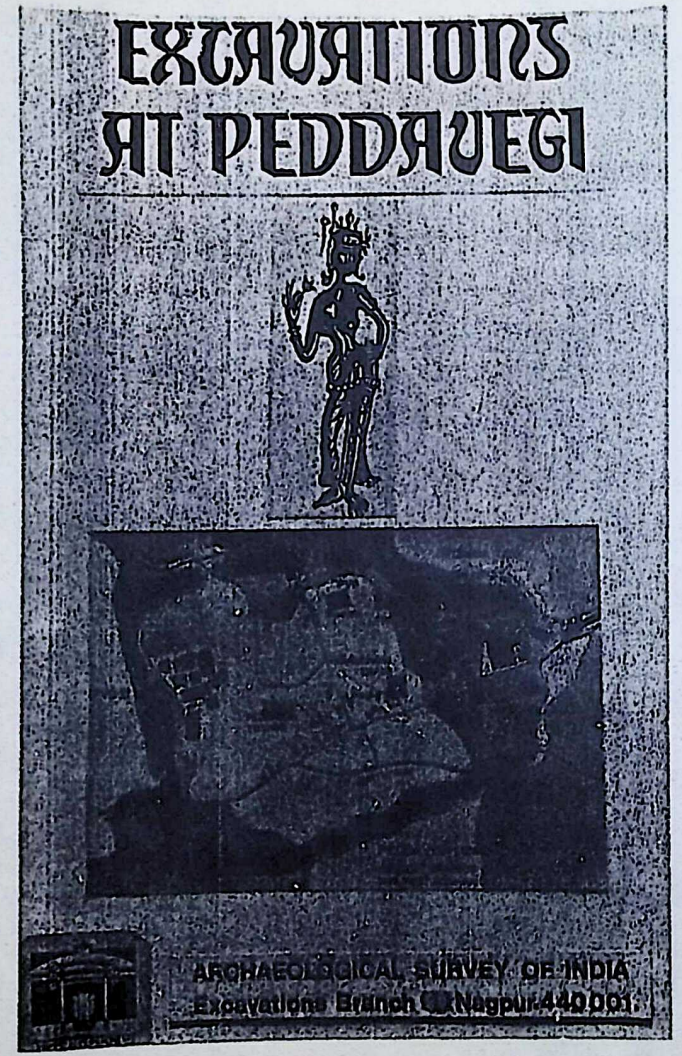

PEDDAVEGI :

Vengipuradevata, on a Carnelion Intaglio Salankayana
3rd-4th century A.D. (Slide)

3. PEDDAVEGI : Lime Stone plaque depicting Srivatsa-Sakti : Salankayana Period (circa. 3rd-4th Century A.D.)

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4. PEDDAVEGI : Lime stone plaque showing Mahishamardini. Salankayana period (3rd-4th century A.D.)

With decline of the Mauryan empire the North-Western part of India fell again a prey to foreign aggressions. The Greeks, the Sakas, the Pahlavas, the Kushans and others entered India and joined the scramble for power. In spite of these upheavals Indian art enjoyed a continuous development. We find for the first time, the use of images representing various divinities and at Mathura the innate anthropomorphic iconism asserted itself with full vigour. This new belief and influence of iconography resulted inthe creation of the image of Buddha in human form and this in turn brought forth a change in the composition of relief sculptures. The old ideas of narration and spatial reliefs were soon given up. The grouping of central and accessory figures were determined by icongraphic prescriptions. This school of Mathura advanced rapidly both in the technique and spirit. A recent discovery that adds to the rich Mathura style of sculptural art comes from Sanghol, near Chandigarh. Here the images, perhaps evolved from the earlier yaksha figures, are no longer static but emerge from the frame as though to meet the worshipper. The forms and features suggestive of enormous energy point out their mundane affiliations. The railing appears to be small and lower in height as indicated by the verticals and cross-bars. In every likelihood the railing was around the *anda* or *harmika*, a top of the *stups*, but not at the ground as no evidence has forthcome. Besides, some Gandharan traits are discernible in the sculpture of Mathura of this period. Certain groups of sculptures commonly labelled as Bacchanalian scenes clearly show foreign influence in the treatment of drapery, geneal composition etc. The body of the intoxicated women is similar to the *Salabhanjika* figures of the same school. More or less contemporary with the flourishing art of Mahtura, N.W.F. province and Afghanistan witnessed the birth of a hybird culture that found expression in an eclectic, school of art called the Gandhara School. Though the themes adopted are Indian and Buddhist, the reliefs of Gandhara represented scenes from the life of Budha, though crowded with minutest details look mechanical and devoid of emotions and spirit that one meets with in the reliefs from Barhut, Sanchi or Amaravati. However,in course of time under the Saka and Kushana patronage, it assumed a distinct local character.

At Karle and Kanheri, in Western India, the reliefs narrate further expansion of the early sculptures of the Chiristian era. The panels portraying the donors in the caves at Karle, Kanheri show the plastic exuberance within a frame, full of latent power that is almost on the point of bursting forth but retrained by the animated body, calm and self assured.

In the south, Amaravati became the centre of unprecendented activity with its branches later at Jaggayyapeta, Nagarjunakonda, Gummadidurru and Goli etc. The sculptural remains found at these places is so prolific and abundant that hardly any other part of India can boast of such a collection. Their plastic qualities and technical perfection have achieved a distinct place for Amaravati in art history of India. With its roots far deep in the Mauryan period, the school of Amaravati flourished for several hundred years under the patronage of Satavahanas, their

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successors the Ikshvakus, Pallavas and others who embellished the *stupas* with finely carved railings and casing slabs and friezes. But the heyday of artistic activity was in the 2nd and 3rd centuries A. D., when Andhra had maintained contacts with Mediterranean. The art is elegant and elastic, the human figure is given supreme importance, their actions and feelings are highlighted while the architectural surroundings were given appropriate place. The reliefs are deeply cut, modellings fuller and rounded, the lines precise and sensitive. The subjects chosen, no doubt religious, depict Buddhist stories in all details but the ideal of disciplined life or wordly renunciation is nowhere in evidence. Every panel teems with graceful forms in all possible attitudes. Ananda Coomaraswamy called the Amaravati art the most voluptuous and the most delicate flower of Indian sculpture.

The life size stone Buddhas of Amaravati-Nagarjunakonda idiom come to be regarded as standard icons. The typical *uttarasanga* (over- garment on the left shoulder) and in *Varadamudra* the pre-pleated cloth, typical *ushnisha,* either plain combed hair or snail-shell curls, reached along the sea route to Srilanka and South-east Asian countries. Statues of Buddha at Vat Romlok and Preikrabas in Funman are prototypes of Nagarjunakonda. Ludwig Bachhofer views that these Buddhist sculptures are virtual imports from Andhra. In Celebes (Semapaga) the bronze Buddha is of Amaravati style. Bronze image of Dong= Duong (one meter high), in Champa is clearly of Amaravati idiom. In the southern islands many examples have been found. The bronze Buddha from Kota Bangoen (Borneo); Bronze Budha (42cm. high) from South Djember; another in Sikendeng (75cm. high) on the west coast of Celebes and a colossal stone Buddha of Bukit (Palembang, Srivijaya) are undoubtedly closer to the Amaravati School. Religion has been the pivot around which these art activities and exchange of objects revolved. A majestic image of a seated Buddha in iron from *korea* (Seoul), found in the ruins of Powonsa temple in Sosan-gun Chungchougnamdo Prefecture dated to 8th- 9th century A.D. has the folded *Sanghati* in natural way like on the images of South-East India. Though the date of this image is five centuries later, the fine modelling of the body, the *vastra* and the *bhumisparsa mudra* reveal unmistakable traits of Ikshvaku art. The Korean traveller monk Huichao (725 A.D.) visited (Po-lo-mo- kili or Heifang, that is black stone hill - the *Nallarallabodu* ie., the Sriparvata in Nagarjunakonda.

(5) Early Saiva Sculptures in the South

Several experiements must have been made in religious architecture and iconography during the *pre-Agamic* period, in the south, as in the north. Though textual and epigraphical evidences are abundant, we had practically no idea of the 'form' of the God, His house and 'ritual' before the advent of the Christian era.

This being so, a careful stratigraphical probe was undertaken by the author within the *garbhagriha* of a late Bana Chola temple named as Parasuramesvara at Gudimallam, district Chittoor. Andhra Pradesh. This small probe paid rich dividends and brought to light refreshingly new evidences unknown to the Indian Temple.

The earliest Phase-I at this *Sivasthala* or say *naishthika Sthana* is dated to the Mauryan period with the help of stratigraphy and associated objects like black-and-red pottery, punch-marked silver coin and iron objects, etc. the symbolism of this unique *linga*, one of the earliest extant realistic emblem of Siva and "most perfect piece of its class and of great value in connction with the history and nature of the Linga worship" was fully manifest in this structural set up unearthed below. It was found fixed within two circular *pithas* at the centre of a square *vastumandala* drawn on a levelled and prepared ground.

A closely set three-barred square rail, *vedika,* 1.3 cm. long on each side, and 0 cm. away from the *Linga-Pithas* and to a height of 60 cm. segregated the deity from the nearby habitation while its foundational details, associated pottery wares and other objects clearly provide a Mauryan date. The evidence of unburnt bones of Bos, pig and goat bearing cut-marks found, for the first time, in a hypaethral shrine at such an early date point to the offer of the animal flesh to the deity. The deity on the frontal face of the tall *linga* reveals himself as a proto-*puranic* Agni-Rudra standing and short- statured (80 cm high) over the shoulders of crouching dwarf 6cm. high and carrys a dead *Yajna-pasu* (goat), after its flesh was removed. The animal skin only *(ajina)* was held with the thumb and central two fingers, leaving the last and the second fingers free. An *ajya- patra* in the left plam along with *danda-parasu* resting against the shoulder reveals the emergence of the Rudra-*yajamana* from the vedic *Skambha* or altar. More interesting is the *bhuta* or *asura* like *devayana* unwillingly bearing the load of this mighty God. He possesses *minapadas* symbolising an aquatic origin. In its phase-2 the railed *siva-thala* was brought under a *garbha-griha* literally the "house of the womb". A brick apsidal temple was raised by about the first second century A.D. as per the emerging style of the *Vastu.* the associated pottery wares, like the Russet-coated Andhra ware, raised lime floor characterise this change, but the railing around the *linga* set-up remained undisturbed. There appears to be no abhisheka or regular archana even in Phase-2 but merely *argha*, that too perhaps very occasional *(naimittika),* as neither structural arrangements nor any inscriptional provisions were made.

This set up continued till about seventh-eighth century A.D. which witnessed the heralding of the classical *agamic* Pallavas and Banas at the site. The *vedika* was levelled up by sizing off the projecting slabs; a neat stone floor was laid, a rectangular *pitha* in two bits was fitted to the standing *linga* from either sides, without, however, disturbing its position, but partly concealing the Yaksha figura below. an elaborate apsidal temple out of cut-stones was raised following the

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earlier brick alignment. But the most notable factor lies in the earlier *Linga* with circular *pithas* which formed the exact centre for this Bana-Chola Shrine also whereas the *vedika* which was ignored and levelled up deviated from the central axis. This later square *linga Pitha* and *varimarga* served the ritual purposes of *abhisheka*. The *archana, tirtha* and *prasada* were now perpetual *(nitya)*. a total transformation, thus, took place in the *puja-vidhana* which assumed a regality with periodical *vaibhavas* and *utsavas* under the great patronage of the Bana-Chola emperors.

(6) Post Satavahana-Ikshvaku Cults:

Early in the fourth century A.D., the Guptas and Vakatakas in the Vidarbha and North India, Salankayana-Vishnukundins in Deccan and south-east, Early Pallava Kadamba Chalukya in Karnataka central Andhra and continguous South East Andhra right upto Kanchipuram rose to power and heralded several regional art idioms, based on the growing religious customs and cults.

In this context, I would like to place here a unique find from Peddavegi, the ancient Vengipura excavated recently. In period-IA, dated to 4th century A.D., a Carnelian intaglio (an oval-shaped transparent locket), was found. It contained a depiction of a youthful female in *abhanga* recalling the *Ampae* or *Ampa* the famous city goddess of *Pushkalavati* (Gandhara). She held in her right hand very gracefully a *nilotpala*(bluelily), signifying that she is a deity of dawn. The turretted crown, stitched Silken lower garment, a *langa* or trouser with ornamented lace border, the voluptuous stance with striking Hellenistic features can be regarded as a sole object of North-West origin.

The deity of fortune, Tyche, depicted on the Imperial Parthian Coins (dateble from 51 A.D. to 223 A.D.) is well comparable to this find. What is more interesting is such an intaglio of Carnelian was reported among the reliquary from the Jetavana monastery (3rd century A.D.) in Anuradhapura, Sri Lanka. At Nagarjunakonda, a stone image of Devasena, has similar turretted crown and a temple was extent at the North-East of the fortification wall. It appears then that the tradition of worship and depiction of protectress of the city or monastery *(Durga or Amba)* came form the Gandhara region to *vijayapuri, peddavegi* and Sri Lanka as well. This ancient practice of Goddesses for city continued in medieval periods too as seen from Kamakshi for kanchi, Meenakshi for Madurai, Bhamaramba for Srisaila and Visalakshi for Varanasi.

Among the other art objects, an important find is a lime stone plaque (12x9 and 2.1cm. thick) depicting in relief the devine couple - Siva- Parvati in *Sukhasana* over a *manchaka adhisthana (Sukhasinam Sahomaya)*. This is the earliest art object (3rd-4th century A.D.) from South India protraying *Siva-Parvati* in human form and clearly anterior to the known depictions of *Somaskanda* among the early Pallava Cave Temples of the Mahendra, Mamalla and of Rajasimha

days. The symbolic-anthropomorphic plaques of Siva's family obtained from Madugula, Kunidene (Guntur district) and Peddamudiyam (Cuddapah) are later in point of time. The head-dress, style of depiction and posture of the Gods bear closeness to Saka-Kushan *(Umesa)* examples of Mathura. Smaller cult plaques of limestone depicting Mahishamardini, Srivatsa, *Sakti, Viras* and a small stone plaque depicting *Pancha-Lingas* set over an *adhisthana* in a row on a *Padamadala* base. A terracotta figurine of a goddess with a Jackal face *(Sringala Vadana)*, outstretched legs, seated or say partly mounted on snake hood (the nudity touching the hood) with snake ornaments, and *mukulita Padmas* in her two upraised hands. This plaque appears to be a noteworthy cult object perhaps originally associated with some Saka-Parthian cult and travelled along with the Salankayanas from North-West to South-East coast.

(7) Imperial Gupta

The classical tradition of art reached the supreme expression in the Golden age of the Guptas with a new aesthetic ideal. Canons of beauty were postulated. The human figure which gained much importance in the earlier phase is made the centre of attraction and vehicle of the invisible divene concept and the art reached its destined spiritual goal. Image became the pivot of Gupta sculpture. The ritualistic canons and prescriptions were strictly followed. The images, Buddhist, Jaina and Brahmanical were shown with the *mudras, asanas* etc. Bodhgaya, Sarnath, Mathura were active centres of art of this classical genre.

The image of Buddha of the Gupta period combined the solid dignity of the earlier Kushan period and the restrained grace, and inner spiritualism. Slowly the artists brought forth change in its delineation. The heavy folds are replaced by a diaphanous robe, and the simple halo by a carved disc. Mathura and Sarnath are the two centres of Gupta art from where the influence spread all over the country. The image of Kartikeya in Sarnath Museum, *Ekamukha linga* from Khoh, *apsaras* from Gwalior, Ganga from Besnagar and the numerous sculptures from the temples at Bhaumar are classical examples of Sarnath idiom.

The Gupta age also witnessed construction of numerous temples containing beautiful sculptures. Of these the reliefs from *Dasavatara* temple, Deogarh, depicting scenes from Ramayana on the basement, the alto- reliefs sculptures in the niches, the *Narayana* relief, Vishnu Anantasayi, the figure carved on the bare rock at Udayagiri near Bhilsa all permeate the classical ideal of the Guptas. The Varaha of Udayagiri is an exceptionally beautiful specimen in Malwa idioms.

Artistic productions of Deccan are all rock cut. The idiom, first recognised at Bhaja, reached its perfection at Ellora, Aurangabad and Elephanta. The Brahmanical caves at Ellora-Ravanakhakai, Dasavatara, Rameshvara and Dhumer lena have outstanding relief sculptures. The relief panels are sunk in the deepest recesses of the walls, flanked by pilasters, allowing sufficient light and shade. The subjects selected are from mythology of Siva carved on a grand

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and eloquent scale. The form is broad and heavy modelling soft and rounded with refined contours, a dynamic energy permeated in every figure. The stories are depicted in a vivid and dramatic force in which the Gods and Goddesses live and act. No description can fully bring forth the spirit of Kailasa temple, the creation of Rashtrakuta Kings (8th century A.D.). Every theme, highlights a supreme psychological movement pertaining to divine act. Be it the exultation of the dance of Siva Nataraja, the anger of Siva as Bhairava, Tripurantaka, Ravana shaking Kailasa or the sweet instinct of love they have been rendered with such ease and vehemence as has seldom been excelled.

The influence of the Guptas on the art in the *Prachya* or Eastern people is evident from the reliefs on the pillars from Chandimar. The eastern idiom however shows an emotional vivacty. In Rajasthan as illustrated in Govardhanadhari panel from Mondsor, the door panels of Nagari, the Mathura idiom appears to have found favour.

Deccan has been the home of a significient art movement during the times of Vakatakas. New evidence is forthcoming from the centres like Ramtek, Bhandak (Dt. Chanda) demonstrating how in Vidarbha region of Maharashtra a distinct art idiom, on one hand closer to Salankayana- Vishnukundin and Kadamba of the South and Late Kushan-Gupta of the North on the other, sprang up. Several divine forms based on the growing *Puranic* theism, were created giving a firmness to the Hindu iconography and widespread rituals and temple arts. The collossal Siva image *(Svaramaya)* from Parel serves as the precusor to the later gigantic reliefs of Elephanta (Mahadeva).

The Gupta classical school had comparatively little influence on this art. But a number of Buddhist caves excavated in Western Deccan contain innumerable figures of Buddha on the facades and in the sanctums particularly those at Ajanta, Karle, Aurangabad, Kanheri, are illustrations of the plastic content and treatment akin to Sarnath idiom but with a sensitive touch besides robust spiritual import of the classical Vakataka art.

(8) Early Chalukyan

Aihole, a Badami Chalukyan town developed into an important centre of temple building activity in this period. The reliefs in these temples with figures in slender and elongated shapes are sensitive and refined. In the delicate plastic treatment they seem to suggest the Gupta influence of Sarnath school but the spiritual quality is conspicuous by its absence.

Further south on the east coast an equally powerful artistic movement flourished under the Pallavas of Kanchi Mahendravarman, *Vichitrachitta* was an accomplished artist himself and initiated a vigorous movement in art and architecture. The cave temples at Mandagapattu owe their existance to his munificence. His son Narasimhavarma Mahamalla inaugurated the new techniques

of the free standing monoliths shrines or rathas, besides an enormous quantity of sculptural output represented by Kiratarjuniya, Mahishamardani, Varuhamandapa, Govardhana and other open air relief panels at Mahabalipuram and laid the foundation for the Pallava school of sculpture. The sculptor of the Pallava court inherited the Amaravati idiom and also the rock cut fashion of Deccan. Those sculptures rendered in high reliefs sometimes cover the entire surface of the rock, conceived on an epic scale, without any artificial boundary, show every figure modelled with great care, graceful slenderness and refined contours. The compositions are crowded but everything is balanced and well integrated. The overall effect of the grading of the relief is that the figures emerge continuously from the face of the rock. The representations of animals reached the height of perfection, the majestic groups of elephants in adoration, the family of monkeys can hardly be improved upon.

This Pallava and Chalukya schools of sculpture was continued and improved by the Pandya, the Chola, the Hoyasala, the Kakatiya and the Vijayanagar emperors who succeeded them as rulers of the land. Relief sculptures of the Cholas are seen in the facades of the temples at Tanjore, Gangaikonda-Cholapuram and these *avataradevatas* are masterpieces of the Chola art. The Pandyan school continued the tradition of the Cholas but lacked originality and sought beauty in gigantic proportions. The Hoysala temples at Belur, Somanathpur and Halebid contain a plethora of relief sculptures all over the existing surfaces of the temple. The ornamentation is delicte, elaborate and unrestrained. The movement in the figures of musicians, dancers, drummers is attempted with great effort.

Somewhat resembling the Chalukyan temples of Aihole and Pattadakal, vigorous architectural and sculptural acitvity was noticed in Kalinga zone. Masterpieces of this school can be noted from Parasuramesvara, Muktesvara and later at Lingaraja, Rajarani and culminating in the Sun temple at Konark. The main attraction of the relief sculpture is the efflorescence of elemental passions, ferocity, depth, power and unsophisticated sexual depictions.

The temple of Khajuraho marked a significant landmark in the evolution of relief sculptures. Khandaria-Mahadeva temple is a fine example of magnificence and perfection of design and sculptural profusion. The artist's attempt to emancipate the figures, Gods, Goddesses and *apsaras* with their well developed and volumptuous bodies is worthy of notice in this sculpture. Contemporary wth these are the Dilwara temples of Western India, the ceilings of which are the world's best masterpieces, of intricate sculptures with geometric perfection. The friezes of *Thirthankaras* in these shrines have been rendered with laborious intricacy and unbounded profusion. These panels of Vidyadevis, fight between Narasimha with Hiranyakasipu are full of life and vigour. The Vijayanagara empire which stemmed the tide of Muslim expansion into south was started in the 14th century and till its final extinction in the 17th century contributed to

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the developmjent of art. The Vijayanagara artist has depicted on the walls of the temples on the plinth of secular structures like throne platform of *Mahanavami Dibba*, Hazarrama and Vithala temples. Panoramic scenes from mythology, secular affairs of the king like inspection of horses, travellers presenting horses to the emperor, horses brought from foreign countries besides tumultous scenes of dance and music etc. The animal motif was exploited to the utmost during this period. Hindu Iconography reaches super size , as in the figures of Yoga Lakshmi- Narasimha, Ganesa and Hanuman of this period.

Consequent on the spread of English education, free travel to European countries and the availability of books on art of Western countries, there has been a new awakening in the artists of India in recent times. The western experiments at changing mediums and techniques right from Michaelangelo to Maillo had greatly impressed the young Indian minds. Masters like Avanindranath Tagore, Pradosh Das Gupta, D.P.Roychowdhury and a host of modern sculptors who imbibed western ideas tried to introduce into the field of Indian sculpture new innovations in fabric, delineation, technique and material. The compositions of these sculptors though vigorous and precise have been appreciated only by the connoisseur and could not reach the common man.

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